

## I SAID KUNGIL DOGIN ...

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## ANNOTATION

One of the founders of this literary process, the "Malikush-shuaro" of his time, a talented poet and tazkiranavis Fazliy Namangani, will be looked at. An analysis of the poet's ghazals is discussed.

**Keywords:** poem, description, creation, exaggeration, allegory, animation, artistic art, lyrical hero, proportion.

An important period in the history of Uzbek literature called "Koqan literary environment" left behind a great creative school. This creative circle led and sponsored by Amir Umar Khan discovered many artists such as Fazli, Ado, Hijlat, Mayus, Khatif, Gulkhani, Afsus. Especially, Fazliy Namangani's service in recording these creative treasures in history is incomparable.

Fazliy Umarkhan, who was born in Namangan city and rose to the rank of "Malikush-shuaro" in the palace of Amir Umarchan due to his poetic talent, created the "Collection of poets" under the instructions of Fazli Umarchan. In this tazkir, he collected the works of 87 poets who lived in Kokand.

Fazli was not only a tazkiranavis, but also a subtle poet and a clever creator. His Persian and Turkish ghazals included in the tazkira are a clear proof of this. In the ghazals, the poet's romantic, mystical breath blows. along with the meeting, important aspects of Fazli's style and interpretation are also observed. The theme of love is at the center of the ghazal, and the tumults caused by this love, the sufferings and anxieties of the lyrical hero, the grief and sorrows, the beatings of the lover, and the various situations of the lover are enumerated one by one. The pain of love is heavy; Whoever is afflicted with such a pain, his pains and sufferings are known only by the Creator.

It is not easy to examine the sufferings of a lover in the pain of love. Nevertheless, it is necessary to evaluate his pains and sufferings, which makes it possible to clearly see the edges of the poet's skill. Purpose:

I said, "I'm sorry, it's a sign of love."

My eyes say that this is a drop of blood that I sprinkled <sup>1</sup>.

In the ghazals of Lutfi, Navoi, Babur, Mashrab and other poets, the theme of love is given in detail. The trades of love have been interpreted in various symbols and situations. One can

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<sup>1</sup> Тошбосма. 377-бет.

observe that the interpretations are presented in very complex figures and forms, while in the other, they are presented in a simple, popular, understandable way.

Undoubtedly, this situation goes back to the skill of the poet, the tradition that has passed over the years, and other aspects. Fazli's poem gives the impression that it is a unique synthesis of this situation, or rather, it is both difficult to understand and somewhat easy to understand. After all, even on the mat, the state of being in love is clearly manifested.

The poet points out that these things did not appear by themselves, as he brings his heartache to the fore. At the same time, with the use of exaggeration and the art of revitalization, the blood of the young people from their eyes makes the state of love more clear and vivid. Of course, this exaggeration and exaggeration, which can give imaginary feelings, a state full of suffering, was also found in the works of the poet's predecessors.

It can be said that Fazli's allusions shine in a unique way in the brilliant light of the poems of poets who lived before him. Otherwise, the fact that the "bird of sorrow" has made a nest in the heart would not have been emphasized in the next stanza. Fazli's new interpretation is that the "bird of sorrow" takes refuge in the "mountain of pain" caused by love. The traditional "arrow" symbol serves as a special impetus for the next stanzas. Because in the third stanza of the ghazal, the image of "arrow" is again referred to:

Don't smoke your stuck nova, don't die of pain in my chest,  
I don't care, my weak body and soul are fluid

What makes a lover suffer so much is love and the lover who caused it. However, every "deed" of the mistress is related to external beauty, every part of her makes the lover swoon. Look, his eyelashes also serve to enliven the symbol of Love, to show it more clearly. In the quoted stanza, the eyelashes of the mistress, standing side by side with her eyes, "attack". Or it becomes a tool for the lover to express his feelings. In the next couplet, the lover's teeth serve as the center of praise:

I asked him about the attack, he laughed and said:  
This is a Chinese caravan that came to Badakhshan.

The poets before Fazli had a tradition of alluding the lips of the lover to the Lali of Badakhshan. The poet's innovation is that now he refers to the soft feathers (letters) on the rosy lips, which are one of the symbols that ensure the beauty of the lover, as "a Chinese caravan that came to the property of the mute".

In the next stanza, the mistress's turban and hair together become the object of the image. The poet uses the dialogue method in this place, thereby enhancing the image and interpretation. The black hair covering the face of the mistress shines even more on the face and fills like a snake. In the speech of the lover, allusions are made and he directly calls the two snakes snakes. It should be recognized that Fazli presents this as a novelty, not by the lover, but by the mistress herself.

I said: "Between Zulfing and Yuzdin, there's a fire pit."  
He said: "This is a snake in agony in the grass."

The next couplet is also traditional. The lover's face turns yellow and his body weakens due to the abuse of his mistress. It becomes such that there is no difference between the face of the lover and the straw. In this case, the weak state of the lover looks even stronger. The next stanza serves to further exaggerate this image.

After all, the ideas expressed in the previous verses are filled in the next stanza. The lover becomes so depressed that, as a result, the end of his life is visible. The image of the madori of the lover comes to the fore. Of course, this is an exaggeration. However, this image shows the end of the life of a lover who is burning with the hope of his beloved:

Read my tomb to his friends,

Shahidi Novak is one of the most respected people in the world

In these verses, another edge of the poet's skill is revealed in a special way. In this place, Fazli describes both his situation and the description of his lover. This parallelism brings the byte to the kingbyte level. A lover's eyelashes destroy a lover, but even then the lover cannot tire of praising her; He praises it as "a sweetheart and a bow of honor".

The contents of the next three stanzas attract attention as they are somewhat related to Sufism. The poet tries to describe worldly love through Sufi symbols. Of course, the expression "army of sorrow" is not only a symbol of worldly desire. In it, the lover, while addressing himself, also remembers the poor.

Kharobot emphasizes that keeping a place inside is a medicine house - a place of safety. After all, the contradiction between the meaning of the words "lavhi mazar", "shahidi novak" and the meaning of the word "pharmacist" in the previous couplets allows us to draw such a conclusion. In the next verse, it is emphasized how difficult love is through the attitude of the people of Khirad towards the lover:

When the people of Khirad saw my condition in the lake of Junun,

They say it's like a crazy lover.

In addition to being a logical conclusion of the above-mentioned ideas, this stanza stands out as a generalization of the mental state and imaginary feelings of the lover in a certain sense. Because "husni chunon" is the Mistress. And the crazy lover is a lyrical hero. When the lyrical hero comes here, he tries to forget the description of the lover and the sufferings that come from it in certain moments. Now the mistress seems to retreat for a few moments.

We analyzed only one Turkish ghazal of Fazli. There are dozens of other Persian and Turkish ghazals of the poet in the Tazkira. Their research is the current task of our literary scholars.

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